

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 52—No. 7.

SATURDAY, FEBRUARY 14, 1874.

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CRYSTAL PALACE.—This Day (SATURDAY), February 14th. SIXTEENTH SATURDAY CONCERT AND AFTERNOON PROMENADE of the Eighteenth Series. Commence at Three. The Programme will include:—Overture in Italian style (Schubert); Symphony, No. 5, in C minor (Beethoven); Concerto for violin, No. 7, in E minor (Spohr); Hungarian Dances—adapted for the violin by Joachim (Johannes Brahms); Overture, "Tannhäuser" (Wagner). Vocalists—Madame Elena Corani and Signor Agnesi. Solo Violin—Herr Joachim. Conductor—Mr. Manns. Transferable tickets to admit to the second series of the Saturday Concerts, One Guinea; single stalls, Half-a-Crown.

CRYSTAL PALACE.—SATURDAY CONCERTS.—THIS DAY, HERR JOACHIM (his first appearance at the Crystal Palace this season).

ROYAL ALEXANDRA THEATRE, Park Street, Regent's Park, close to the York and Albany.—Proprietress—Madame St. Claire.—This Evening, by SPECIAL DESIRE, Mr. Thorpe Pedé's Operetta, "MARGUERITE," and Every Evening next week at 7, "THIS PLOT OF GROUND TO LET." The successful Extravaganzas, "IN THE CLOUDS; A GLIMPSE OF UTOPIA," by Gilbert & Beckett. Characters by Misses Barth, Costin, Davis, Nott, and Madame St. Claire; Messrs. Danvers, Morelli, Baker, Elton, Chamberlain. And, in consequence of its great success, the Grand Pantomime, "MOTHER REDCAP," at 9, concluding with the beautiful Transformation Scene. Doors open at 6.30. Box-offices open daily from 11 to 5.

LONDON BALLAD CONCERTS.—NOTICE.—There will be NO BALLAD CONCERT on WEDNESDAY next. The next Concert will be given on WEDNESDAY, Feb. 25, full particulars of which will be immediately announced. Tickets of Austin, St. James's Hall; the usual Music-sellers; and Boosey & Co., Holles Street.

ROYAL ALBERT HALL CHORAL SOCIETY.—R. Conductor—Mr. BARNBY. Handel's "MESSIAH," on WEDNESDAY, Feb. 18, at Eight o'clock. Madame Leumann-Sherrington, Madame Patey, Mr. Sims Reeves, and Signor Agnesi. Organist—Dr. Stainer. Solo Trumpet—Mr. T. Harper. Tickets, 7s. 6d., 5s., and 3s. Admission, 1s. At Novello's, 1, Berners Street, and 35, Poultry; the usual Agents; and at the Royal Albert Hall.

BRIGHTON.—Mr. KUHE'S MUSICAL FESTIVAL. MONDAY, Feb. 16, Beethoven's Overture, "Leonora;" Haydn's Symphony, and Mendelssohn's Rondo B minor (Mr. Kuhe); Spohr's Scena Cantata (Mr. Carrodus); Solo Clarinet—Mr. Lazarus. TUESDAY, Feb. 17, Overture, Mendelssohn's "Midsummer Night's Dream;" Spohr's Symphony, "Power of Sound;" Liszt's Hungarian Fantasia, with orchestral accompaniments (Mr. Kuhe); Solos, Violoncello and Ophicleide—Messrs. Chipp and Hughes. THURSDAY, Feb. 19, Mendelssohn's Oratorio, "St. Paul." FRIDAY, Feb. 20, Sir Julius Benedict's new Symphony (kindly conducted by the composer); Beethoven's Overture, "Fidelio;" Weber's Polonaise, with Liszt's orchestral accompaniments (Mr. Kuhe); Mendelssohn's Violin Concerto (Mr. Carrodus). SATURDAY, Feb. 21, Mendelssohn's Oratorio, "Elijah." The Festival will conclude MONDAY, Feb. 23, with Handel's Oratorio, "Messiah." Messdames Leumann-Sherrington, Otto-Alvensleben, Blanche Cole, Jessie Jones, and Edith Wynne, Enriquez, Julia Elton, Marion Severn, and Madame Patey; Messrs. Edward Lloyd Pearson, Dudley Thomas, and Sims Reeves, Lewis Thomas, Maybrick, and Santley. Chorus—Brighton Sacred Harmonic Society. Organ—Mr. R. Taylor. Conductors—Mr. F. Kingsbury and Mr. Kuhe.

MR. WILLEM COENEN'S CHAMBER CONCERTS OF MODERN MUSIC.—HANOVER SQUARE ROOMS, FRIDAY, Feb. 20, at Eight o'clock. Quartet in E flat (Rubinstein); Song, "Bis me discors" (Bishop); Song, "Into thine hands" ("God's time is the best") (Beach); String Quartet in C minor (Brahms); Songs, "Du du von dem Himmel bist" (Liszt), and "Die Waldhexe" (Rubinstein); Swedish Winter Song (Mendelssohn); Fantasia in F minor, for two Pianos (Rubinstein). Vocalists—Miss Ferrari and Miss Antoinette Sterling. Instrumentalists—Messrs. Wietner, Amor, Zerbini, Daubert, A. Schloesser, and Willem Coenen.—Stalls, 7s.; Admission, 2s. Subscription to the Series of Three Concerts, 15s. The remaining Concerts will take place on Wednesdays, March 4 and 18. Tickets at Novello's, 1, Berners Street; Stanley Lucas, Weber & Co., 84, New Bond Street; and the Hanover Square Rooms.

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SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, Harley Street, W.—President, SIR JULIUS BENEDICT.—Founder and Director, Herr SCHUBERTH.—Eighth Season, 1874.—The Concerts will take place on the following dates, viz.:

41st Concert, Wednesday, February 25th.
42nd do. Wednesday, April 29.
43rd do. Wednesday, May 27.
44th do. Wednesday, July 1st.

Prospectus is now ready, and may be had on application to Messrs. Duncan Davison & Co., 244, Regent Street, W.; CRAMER & Co., 201, Regent Street; and full particulars from H. G. Hopper, Hon. Sec.

MOZART AND BEETHOVEN SOCIETY.—President, the Marquis of LONDONDERRY.—Vice-President, Herr SCHUBERTH.—Fourth Season, 1874.—The Fourth Concert will take place on FRIDAY, March 27th, full particulars of which will be daily announced.

THE MUSICAL ARTISTS' SOCIETY.—Chief object, the trial and performance of compositions by living composers. Subscription, One Guinea. Particulars of Stanley Lucas, Weber & Co., 84, New Bond Street. Provincial Professors can have their works registered for trial on payment of their subscription. ARTHUR O'LEARY, Hon. Sec.

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MISS JOSEPHINE SHERRINGTON, having returned to town after her provincial and Continental tour, can accept ENGAGEMENTS in Town or Country during the present season.—All communications to be addressed to her at her residence, 44, Upper Gloucester Place, Regent's Park.

SIGNOR FOLI begs to announce that he will return to London on May 10th. Address, until Feb. 17th, Grand Hotel de la Paix, Moscow, Russia; after that date, until May 3rd, Opera Italian, Theatre an der Wien, Vienna.

MADAME PATEY'S CONCERT TOUR for the months of March and April. Artists—Miss Banks, Madame Patey, Mr. W. H. Cummings, and Mr. Patey. Accompanist—Mr. C. Davison. Applications for terms and dates should be addressed without delay to Mr. Cunningham Boosey, 2, Little Argyll Street, Regent Street, W.

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JOSEPH HAYDN AND HIS MORAL CHARACTER.

Griesinger, Haydn's intimate friend, draws the following portrait of the composer's personal appearance: "Haydn was short of stature, but strong and solidly built; his forehead was broad and well-shaped, and his skin dark; his eyes were animated and full of fire, his features strongly marked, and his entire physiognomy expressed modest reserve and gentle seriousness. He spoke the Austrian dialect, and his conversation was interspersed with the comic and artless locutions peculiar to his compatriots. He was not greatly skilled in French, but fond of Italian, which he spoke with ease; during his two visits to London he learned sufficient English to hold his own on ordinary topics, and, in Latin, he understood everything connected with the Roman Catholic religion.

Haydn was extremely fond of order and neatness. While very many men of great minds feel perfectly comfortable in a study like a chaos, where the tables, the chairs, and the floor are encumbered with manuscripts, books, and other objects necessary for their work, Haydn, on the other hand, was at his ease only in a neatly arranged room; his study might have been compared to a registrar's office, where the smallest piece of paper has its appointed place.

He was as neat in his person as in his room; he was never seen in the street without being full dressed and with his hair curled; even when at home he was never known to indulge in a dressing-gown and slippers. The reason of this was, that for a long series of years he was always obliged to be ready to go out properly dressed, for it frequently happened that the prince, in whose service he was, sent for him unexpectedly. In his old age he still continued the custom; he needed only to take his hat and stick to be ready to go out at once. When he received visitors his coat was decorated with the red ribbon of the Civic Medal, and a costly diamond ring glistened on one of his fingers. But all useless ornaments struck him as foolish, and calculated to render him ridiculous in his own eyes.

The most precious ornament of his noble soul was the great modesty which he exhibited on all occasions; he never forgot that he was the son of poor people, and that his nearest relations belonged to the humblest classes of society. His own works even did not render him vain; on the contrary, he often said: "that they were not all that they ought to be: *sunt mala mixta bonis*; they are children, some of whom do me credit and some do not, while some are utter failures."—He wrote to his publisher, when forwarding him the score of *The Creation*: "My occupations increase with my years, and yet it seems that just as my strength diminishes my love of work becomes greater. Oh, God! how much more there is to be done in this divine art, even for such a man as I have been! The world compliments me highly every day on the fire which animates my latest works, but no one is willing to believe with what trouble and effort I cause the spark to dart from within myself. My memory is becoming weaker and weaker, and my nerves are shattered; I am sometimes for weeks together unable to hit upon an idea, until, at last, re-animated in the recesses of my heart by Providence, I sit down at the piano, and begin thumping away, like a hammer upon an anvil.—I received yesterday, a fresh parcel of musical journals. I see that the edition of this work does you in every way honour, but, as for me, poor old man that I am, I hope sincerely that the critics will not fall too severely on my *Creation*, and not be too hard with it. They will assuredly attack certain defective passages, and they will find fault with the notation, and other trifling details, to which I always attached only little importance; but the true connoisseur will, like me, perceive the cause, and kindly set aside these stumbling-blocks.

"But all this is *between ourselves*; it might be taken for vanity, from which my Heavenly Father has, I trust, preserved me up to the present."

Another proof of Haydn's modesty was his readiness to recognize and openly praise the merits of others. In 1787 one of his friends at Prague asked him to write an opera for the theatre of that town. The composer replied: "You ask me for a comic opera; with all my heart, if you desire to have one of my vocal compositions for yourself alone; but, if you want to perform it at the theatre, I cannot serve you on this occasion, because all my operas are written too exclusively for

our company at Esterhazy, and would never produce elsewhere the effect which I had calculated for our own stage. It would be quite a different thing were I fortunate enough to be able to compose a new score for your theatre. But then, again, that would be a hazardous thing to do, for it would be difficult to stand a comparison with the great Mozart. If I could transfuse into the soul of every lover of music, especially the soul of the great, the admiration I entertain for the inimitable works of Mozart, all nations would outrival each other in endeavouring to possess such a treasure within their walls. Let Prague keep him, therefore, but let her also recompense him; for, without that, the history of great geniuses is sad, and offers Posterity but small encouragement to intellectual labour, since, alas! we behold so many noble minds succumb beneath the burden of adversity! I am irritated at seeing Mozart, unique as he is, not yet attached to some Imperial or Royal Court! Pardon me, if I become excited when speaking of him—I am so fond of him!" When Haydn was summoned to Prague for the coronation of Leopold II., he replied: "Haydn cannot show himself where Mozart is."

Haydn appreciated the merit of Emmanuel Bach, but he rendered the same justice to Gluck.

Cherubini, also, enjoyed Haydn's esteem. They met during Cherubini's stay in Vienna in the winter of 1805-1806. Haydn gave him a symphony, afterwards played very frequently in Paris, and said, as he handed it to him: "Allow me to call myself your musical father, and to name you my son." These touching words made a deep impression on Cherubini, who could not restrain his tears when he took farewell of the old man.

Yet when Haydn perceived any false tendency in art, he knew how to wield the rod. One day he learned that Albrechtsberger, the contrapuntist, maintained that all fourths ought to be banished from the pure phrase. He, thereupon, exclaimed: "What is the meaning of that? Art is free, and must not be impeded by any mechanical chain. The ear—I mean the practised ear—ought to decide, and I consider myself as competent as another to lay down laws on such a subject. There are pieces of subtlety without value; I should prefer some one's attempting to compose a *really new* minuet."

On another occasion, a friend asked him whether he had ever formed a system for himself, when writing his works. Haydn reflected a long time, and then replied:—"I never thought of doing so in the fire of composition; I wrote what pleased me, and subsequently corrected it according to the laws of harmony. I never followed any other plan. Sometimes I have taken the liberty of offending not the ear but the usual rules of the treatises on composition, and I marked such passages with the words *con licenza*. People instantly cried out: 'A fault,' and tried to prove it, with Fuchs in their hand. I asked my adversaries whether they could prove by the ear that it was a fault? They were compelled in reply to say they could not. As for myself, neither do I see any fault in such passages; I am inclined, on the contrary, to think I hear a finer sound, and this is why I have ventured to sin against the rules."

Notwithstanding his great modesty, Haydn was conscious of his own value; he knew that, by his works, he had greatly contributed to the progress of musical art. Thus he simply did himself justice when he said: "I know that God has given me talent; I avow it with gratitude; I believe, also, that I have done my duty, and, by my works, been useful to the world. Let others do likewise!"—"When a composer has written one or two good works, his reputation is established; my *Creation* will last, and, perhaps, the *Seasons*, also."—He told a friend that a quatuor of his was one day being performed before Mozart and a certain Herr K—. It contained some bold modulations. Herr K— thought them strange, and asked Mozart whether he would have written them. "I doubt it," replied Mozart; "but do you know why? Why, because they would not have struck either you or me!"

Haydn has sometimes been accused of avarice, but this charge must be considered as a wicked calumny, invented by enemies who were jealous of him. He was certainly fond of money, but never as an end, always as a means. We know how disinterested he was in lending his works at concerts for charitable purposes. He was always exceedingly generous towards his poor family.

He frequently sent his brothers and sisters money and presents, and for twenty-five years paid the travelling expenses to Baden of his brother John, whose health required him to drink the waters.

Haydn had already made in 1807 the necessary arrangements for his little artistic museum, with his books, scores, and manuscripts, to go, after his death, to Prince Esterhazy. This museum is located at Eisenstadt. Among the manuscripts are 46 canons framed and glazed like engravings; they used to adorn the walls of Haydn's bedroom. Speaking of this fact, he said, "I was not sufficiently rich to purchase good pictures, so I made myself some tapestry such as everyone cannot have."—The Viennese showed, at the public sale of the things he left, what deep veneration they felt for him. Everyone wanted to obtain a memento of so great a man, and enormous sums were given for the most trifling objects which had been his. Thus Prince Johann von Lichtenstein gave fourteen hundred florins to become the possessor of his parrot. J. Esler, the master's copyist, traded, in a not very honourable manner, on this infatuation of the Viennese. His handwriting greatly resembled Haydn's, and he manufactured forged autographs, for which he charged an exceeding high price.—*Carl Ludwig.*

MR. HULLAH AND TONIC SOL-FA.

We take, *verb. et lit.*, from this month's *Tonic Sol-fa Reporter* an account of the interview between Mr. Forster and a deputation from the so-called Tonic Sol-fa College, at which certain charges were brought against Mr. Hullah. It is evident that an organised effort is being made to drive the present Inspector of Musical Education from his post; of course, with a view to the appointment of some one who will favour the pretensions of Mr. Curwen. Under these circumstances it behoves all who have no desire for a confusion of (musical) tongues among us to stand by the accomplished gentleman who was prominent as a teacher before Mr. Curwen emerged from the Plaistow marshes with his will-o'-the-wisp system. At present we do not know how better to support Mr. Hullah than by publishing what his adversaries say about him. All those who addressed Mr. Forster have their fortunes bound up with Tonic-Sol-fa, and are prejudiced witnesses; while, assuming that Mr. Hullah made mistakes in his first questions on the "new system"—mistakes of which we have seen absolutely no proof—it does appear inexpressibly small and mean for these Tonic Sol-fa people to rush to Whitehall saying, "Your inspector is a blunderer. Turn him out." As regards the memorial, with its 431 signatures, everybody knows that Mr. Curwen might have doubled its length in such names, and that the addition would have brought no additional weight with it. But the whole thing is contemptible because founded upon spite.

Appended is the *Reporter's* report:—

"On 21st ult. three deputations waited by appointment on the Right Hon. W. E. Forster, at the Education Office, with reference to the Tonic Sol-fa questions set to students in the Normal Schools at the recent Christmas examinations. The first was from the Council of the Tonic Sol-fa College, and consisted of Mr. Vernon Lushington, Q.C., Mr. Godfrey Lushington, Mr. Alexander J. Ellis, F.R.S., Mr. Curwen, Mr. A. Ashcroft, Mr. J. W. Glover, Mr. W. G. McNaught, Mr. J. S. Curwen, and Mr. R. Griffiths, Secretary.

"Mr. Vernon Lushington introduced the deputation from the Tonic Sol-fa College, with a brief statement of their case. He said that they came there with regret. They had no feeling against Mr. Hullah, on the contrary, they had the highest respect for him as a musician. But there was a saying that good lawyers made bad judges, and the best scholars sometimes made the worst teachers, and in this case it had happened that an accomplished musician made a poor inspector and examiner of music in primary schools. He referred to their Lordships' first recognition of the Tonic Sol-fa method in 1869, when it was placed upon an equal footing with the old notation. For three years after this the Christmas examination papers had been set in Sol-fa, and no complaint had been made by them. When Mr. Hullah was appointed inspector their fears were awakened, but they were allayed by his promise of impartiality, and his statement that he was no longer an advocate, but a judge. Mr. Lushington then showed how their worst fears had been confirmed by the recent papers, and noticed some of the mistakes and errors they contained.

"Mr. Curwen then presented a memorial signed by 431 members of the Tonic Sol-fa College. The memorial recited the errors in some of the questions, and the unfairness of others, and concluded by asking that a separate Tonic Sol-fa inspector might be appointed, or that Mr.

Hullah might be removed. The memorial had been signed by 17 clergymen and ministers, 6 members of the legal, medical, and other professions, 5 authors and musical editors, 36 organists and choir-masters, 32 principals or head masters in schools, 73 preceptors, 148 conductors of choral societies and teachers of music, 9 principal officials in musical societies (as president or secretary), 13 gentlewomen, 13 governesses and lady assistants in schools, 7 public officials (chiefly under School Boards), 10 farmers, shopkeepers, and tradesmen, 6 mechanics, 44 clerks and assistants, and 12 merchants. Mr. Curwen refrained from making any remarks of his own, but read letters which he had received from teachers showing how the setting of such papers of questions would drive the students to give up the Tonic Sol-fa, for they could not afford to risk a failure.

"Mr. A. J. Ellis, F.R.S., said he should confine himself to one point. As one of Mr. Hullah's earliest pupils—he had passed through one of his classes thirty years ago—he was altogether disposed in his favour. But his own experience had taught him that no one can undertake to examine teachers in a system which they had not themselves taught. Any one doing this must necessarily commit errors, and he was therefore not surprised at the result of Mr. Hullah's attempt; he was only surprised at the grossness of the errors he had committed.

"Mr. A. Ashcroft said that several of the questions were unanswerable, and students when they saw them in the examination room could only be confused. It was impossible for those best acquainted with the system to say what Mr. Hullah could have meant by some of the questions.

"Mr. Kidston then spoke as a deputation from the Free Church Training College, Glasgow. He, like the others, disclaimed any feeling against Mr. Hullah. Years ago he had got up a class of 2,500 members in Glasgow upon his system. Since that he had known Sol-fa, which it was superfluous for him to say was the only popular system worthy of the name. He said that at a meeting of the directors on the 19th, a letter from their music teacher, Mr. W. M. Miller, was read, and, as a consequence, he and Mr. Miller were requested to proceed to London and see Mr. Forster on the subject. The repetition of such injustice to Tonic Sol-fa students he would regard as a public calamity. As a member of the Glasgow School Board, he knew that the children were being taught on the Tonic Sol-fa system. Any one who would undertake to teach children by any other system than Tonic Sol-fa was considerably behind the age. It was therefore necessary for teachers to be qualified in the Tonic Sol-fa method, but the effect of the present policy of the Department was to stamp out the Tonic Sol-fa system from the Normal Schools. He valued music, and wished it to become, instead of the possession of the few, the recreation of the many, and therefore he said it would be a public calamity if such questions were repeated. He wished to say that the directors merely pointed out the evil, and asked the Department to provide a remedy.

"Mr. W. M. Miller, teacher of music in the College, then gave his objections to the questions. No separate syllabus was provided for Tonic Sol-fa students, and some of the questions were outside of the syllabus given. Moreover, some of the Sol-fa questions were much more advanced than the others. A student could in four weeks learn to answer the theoretical questions set by Mr. Hullah, but it would take years of study before the sort of knowledge required in some of the Sol-fa questions could be obtained.

"Mr. Colin Brown, for the Free Church Psalmody Committee, spoke of the action of the School Boards, he read a list of those who had engaged Sol-fa teachers, and spoke of the constant applications which he, as secretary to that committee, was receiving for new ones. There could not be less than 20,000 young people learning to read music in Glasgow at the present time, and they were all learning on the Sol-fa system.

"Mr. Forster, who had frequently interposed and asked questions of the speakers, said, in reply, that all he could then say was that the Department quite intended to carry out their promise to treat the two systems with perfect fairness. Of course they would not expect him, after having heard only one side, to give an opinion, but the complaints they had made would be examined into and laid before Mr. Hullah, and it would be seen how far they could be justified. In conclusion, Mr. Forster asked to be furnished with a written statement of the specific charges brought against the paper of questions.

"Mr. Vernon Lushington having thanked Mr. Forster for his courtesy, the deputations withdrew.

"On the following day Mr. Kidston, Mr. Curwen, and Mr. Miller waited by appointment on Mr. Forster to present a list of errors in the Tonic Sol-fa questions, and a paper of Tonic Sol-fa equivalents to the Old Notation questions. Sir F. Sandford was present during the interview, and the deputation had the opportunity of stating their case more fully than before. The documents they handed in will be laid before Mr. Hullah, and he will reply *seriatim* to the points of complaint. Thus the matter stands at present."

M. GOUNOD'S CONCERTS.

(From the "Times.")

On Saturday evening M. Gounod began his second series of concerts. The programme was devoted exclusively to his own music, and he himself conducted. With this double attraction, it was not surprising to see St. James's Hall filled by a brilliant audience. On making his appearance in the orchestra M. Gounod received a greeting due to his artistic merits and great popularity in this country. His chorus, with which his solo singers are associated, consists, we believe, entirely of members and honorary members of the "Society" he has for some time been diligently training. That they should make progress under the advantage of such tuition may be reasonably supposed, and ample proofs of it were afforded by the performance on Saturday. The orchestra, complete in every department, is selected from English and resident foreign professional players of ability, with Mr. Pollitzer as principal first violin. M. Gounod, it need hardly be said, is a conductor with few equals, fewer superiors.

The opening piece was the solemn mass, *St. Cecilia*, a work which, now twenty years old, enjoying hearty recognition both here and abroad, entitles its composer to be regarded as the worthiest successor of Lesueur, first of French musicians to enlarge the domain and elevate the tone of sacred music in France. To the *St. Cecilia* Mass M. Gounod has added a new *offertorium*, longer and more pretentious than the old one, for which, on the occasion under notice, it was substituted. He had also provided an organ part, confided to Dr. Stainer, of St. Paul's, who sat before a small organ of American manufacture. The new Offertory is an example of orchestral work bearing the strongest marks of its author's unmistakable individuality. Melodious and richly harmonized from first to last, it created a lively impression. The general performance of the mass, with the author himself as the presiding spirit, gave a more vivid notion of its scope and intentions than, under other and less propitious circumstances, could have been expected. The "Gloria in Excelsis" especially, and the "Credo"—which, the deep feeling of the "Kyrie" not forgotten, are the two grandest and most thoroughly developed numbers—produced even more than the customary effect. How touching is the "Agnus Dei," and with what grace set forth in the orchestral accompaniments, all admirers of the music of M. Gounod are aware. Enough that the Mass could not have been more earnestly listened to or applauded with greater warmth.

The novelty of the evening was the incidental music to *Jeanne d'Arc*, heard for the first time in London. This belongs to a five-act drama in verse, from the pen of M. Jules Barbier, brought out at the Paris Gaité in the early part of November last year. It would be unfair to criticize music, composed for a specific purpose, in the absence of what it is expressly meant to illustrate. M. Gounod, however, has the gift of being able to produce that which, independently of extraneous helps, cannot fail to please. This is plainly exemplified in *Jeanne d'Arc*, a drama written by M. Barbier some years since, and, its representation on the stage, for certain reasons, being improbable, printed and published not long afterwards. The subsequent addition to its attractions of incidental music, vocal and instrumental, smoothed the path to acceptance, and the fact of that music being supplied by M. Gounod eventually obviated all difficulty. The result, according to general report, was a triumph. The drama of M. Barbier comprises the principal events of Joan of Arc's career, whether vouched for by history or made popular by legend. Into a recapitulation of these—from Domrémy to Chinon, from Chinon to the Bridge of Orleans, from the Bridge of Orleans to Rheims, and from Rheims to Rouen, with the terrible catastrophe, it would be superfluous to enter. Those familiar with the story of the most romantic of French heroines—so often described, and from such different points of view—are sufficiently well versed in its prominent incidents; while those to whom it is unfamiliar would hardly care to read an account of one drama among many built upon the subject. Nor have we space just now for a detailed criticism of the music which helped the work of M. Barbier to publicity. We find in it all those characteristics to which the composer owes his renown. M. Gounod is endowed with that faculty of pleasing *quand même* which must always hold good until Herr Wagner and the doctrines laid down for the "Art Work of the Future" have won the ear and the consent of the world at large. At the very outset of the introduction, intended to illustrate Joan of Arc's early pastoral life, we find M. Gounod, like Mozart and other accredited composers, inclining towards abstract music. This introduction, a perfect thing in its way, is none the worse for being in the same key as the *andante* suggested by the Swiss "Jodel" in the overture to Rossini's *Guillaume Tell*. M. Gounod was also inspired, though not

prompted, like the great Italian, to trace out a regularly defined melody in absolute rhythmical proportions. The effect of the prelude—admirably executed, by the way—was undeniable, and the demand for its repetition so genuine and spontaneous that, despite M. Gounod's apparent reluctance, it could not be set at naught. This was one of the marked successes of the evening, notwithstanding several pieces of much higher claims to notice which came after it. About these, however, in particular, as about the music to *Jeanne d'Arc* generally, we must find another opportunity of speaking. The performance was, for the most part, excellent, and at the end M. Gounod was unanimously applauded. That the music to *Jeanne d'Arc* will be soon repeated there can hardly be a doubt. Although simply described as "incidental," like Beethoven's music to *Egmont*, Mendelssohn's to *A Midsummer Night's Dream*, Meyerbeer's to *Struensee*, &c., it has qualities of its own which, comparisons out of the question, speak for themselves. If in *Jeanne d'Arc* M. Gounod has not added a masterpiece to the catalogue of those works which have gained him European fame, he has, at least, written something new in his own peculiarly attractive manner. Much of the music is dramatic enough to cause regret that it should not have formed part of another opera from the pen to which we are indebted for *Faust*, *Mireille*, and *Roméo et Juliet*.

FRENCH PLAYS AT THE HOLBORN THEATRE.

(To the Editor of the "Musical World.")

DEAR MR. EDITOR,—An agreeable change has been made at the French Plays by the production of *L'infortunée Caroline*, a comedy in three acts by Messrs. Barrière and Thiboutot. The good-natured, self-sacrificing husband, who only asks to be let alone, and not to be worried, to live in peace and to attend to his "confitures," is capably depicted by M. Didier, who plays throughout with unfailing energy and spirit. *L'infortunée Caroline*, who is all nerves and sentiment, whose nature is "so susceptible," is well played by Mlle. Dolly, who most carefully portrays the various phases of sickly sentimentality. The comedy is very amusing, and has the further merit of not being too long. The performance on Wednesday was preceded by Dumas's *Le Mari de la Veuve*, in which Mlle. Duplessy, as usual, distinguished herself by her finished and delicate acting.—I am, dear Mr. Editor, yours faithfully,
February 6th, 1874. IGNACE GIBSON.

The Scottish Wanderer.

(Suggested on hearing of the death of Dr. Livingstone.)

Dear Scotland, I am far from thee,

Yet art thou ever near,

Recalling days of auld lang syne,

And scenes to mem'ry dear!

O weary, weary is my heart,

I long to rest in thee!

Fain would I reach the dale once more

Where Clyde runs to the sea.

Where'er I go the Scottish tongue

Falls sweetest on mine ear—

Of a' the strains by minstrels sung

The auld Scotch sangs me cheer.

When eager eyes scan news from home,

I look but for thy name;

In peaceful contest or in war

I thirst but for thy fame!

A breach is stormed—a fortress ta'en—

Where were the bonnets blue?—

What though my moistening eyes grow dim,

I know the Scots were true!

Like mountain torrent on thy sweep!—

Where'er the tartans wave

They'll seek the thickest of the fight,

Or shroud in death the brave!

Yon sun that sinks beneath the wave

Now breaks on thee at morn,

And gilds the heath in purple blaze,

Dear land where I was born!

O waft me, ocean, on thy breast,

To Scotland's rocky strand:

If but to die, I'd die in thee,

Mine own beloved land! W. H.

(Copyright.)

THE COMING OPERA SEASON.

A usually well-informed correspondent of the *Liverpool Daily Post* sends to that paper some items of news which will be read with interest. Among them are the following:—

"In the first place, all lovers of music, especially those who cherish a lively recollection of poor Balfe, will be glad to hear that his posthumous opera, *Il Talismano*, written by Arthur Mathison, and rehearsed last season, will be positively produced at an early period. The scenery, costumes, and properties were all prepared at the end of the last season, and Madame Nilsson-Rouzaud, who sustains the character of the heroine, rehearsed her part thoroughly. Owing to the failure of the Italian opera speculation in New York last autumn and winter, Madame Nilsson-Rouzaud will be enabled to arrive in England soon, so that *Il Talismano* will, in all probability, be very efficiently produced and performed, and so enjoy a long run. The incomparable Tietjens, still the only Norma, Lucrezia, and Leonora on the Anglo-Italian stage, as well as Madame Trebelli-Bettini, and other popular members of Mr. Mapleson's troupe will again form the artistic basis of his company, but they will be reinforced by two new *prime donne*, who have achieved the greatest triumphs on the operatic stages of Italy, Germany, France, and Belgium.

"First I may mention a Mlle. Lodi, an Italian *pur sang*, whom Italian critics have rapturously praised, not only for her *hors ligne* talents but also for her youth and beauty. She is described as a worthy successor of Persiani and Bosio; and, as genuine Italian *prime donne* have of late been very rare on the stage, it is to be hoped that she will justify the eulogiums of her countrymen. If she does, she will indeed be an acquisition. Mlle. Lodi is at present twenty-one years of age, so that she is no mere novice. She is a member of a noble family, impoverished by reasons of political troubles. Gifted in so many ways, she determined to use her talents for the benefit of her family. One of her aristocratic relatives, however, Count Amalfi, strongly objected to this, and offered the young *débütante* a handsome allowance if she would not accept any professional engagement. The young *artiste's* parents asked for four months' consideration, and this being granted, they determined to practically test their daughter's talents. She was offered an 'opening' at one of the minor opera-houses, and her success as Amina in *Sonnambula* was so genuine that her parents determined to give her further trials before rejecting the proposal of the uncle, and the terms of Mr. Mapleson, who offered her £60 a night to appear at Her Majesty's Opera, in June, 1874. Mlle. Lodi consequently appeared at Ferrara and Ancona in the *Puritani* and *Lucia* with increased success, and this induced her parents to decline the allowance offered by her wealthy uncle, and to sign with the London *impresario*. The young *artiste* next appeared in Milan, singing for twenty nights in succession in *La Sonnambula*, besides creating the part of the heroine in the new opera of *Balsamo*. She then went to Trieste and created the part of Esmeralda, in Campana's opera of that name, originally produced at Covent Garden, with Patti as the heroine. The enthusiastic Italians called her before the curtain eighteen times, and were equally pleased with her performances in *Dinorah*, *Matilda di Shabran*, *Zerlina*, in *Fra Diavolo*, *Martha*, *Linda di Chamouni*, *Don Pasquale*, &c. In fact, so genuine and rapid was her success that Mlle. Lodi soon found herself engaged for six years to various operatic managers, with scarcely a week of continuous rest all that time.

"The other female acquisition of Her Majesty's Opera is no less an artist than Mlle. Louise Singalée, a vocalist of great refinement, who enjoys a high and extensive Continental reputation. Her chief successes have been in Germany, France, and Belgium. She is said to possess a soprano voice of the purest quality, with a range of nearly three octaves. On leaving Berlin last week, where she had been performing with Trebelli-Bettini, the Intendant of the Imperial Opera-house offered her a *carte blanche* as to terms and parts; for, since the abrupt departure of Pauline Lucca, Count Hulsén had been at his wit's end to find a competent *prima donna*. In Mlle. Singalée he soon discovered an artistic *rara avis*, but, unluckily for the Berlinese amateurs, she had signed for five years with Mr. Mapleson.

"Coming now to the male portion of the 1874 company of Her Majesty's Opera, I hear that La Scala will find herself robbed by Mr. Mapleson of her promising young 'star' tenor, Paladini; while Berlin and Stockholm will lament the absence of their Conrad Behrens (described as a *Formes with 'finish'*) and Ramini. To these will be added Fancelli, Campanini (the only artist who has recently made a great success in America), St. Alba, Rizzarelli, and other well-known vocalists.

"In conclusion, I am happy to announce to all lovers of music that Sir Michael Costa will once more be *chef d'orchestre* at Drury Lane, with his well-known band and chorus, and that, in all probability, the Royal Marriage performances will inaugurate the Italian Opera season, about the middle of March."

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

"Alpha," an intelligent correspondent, who wrote you a letter in the autumn concerning the great influx of water, the 1769 "*blue fever*" year, &c., and wound up his remarks on Boulogne as follows: "As the great watery visitations in previous years always came accompanied by some other remarkable event or phenomenon, may it not this year be associated in some mysterious manner (unknown to us), with the representation of the most charming comic opera of this century? The year 1873 will become memorable in the annals of Boulogne for two extraordinary events—the tidal wave and the production of *La Fille de Mme. Angot*." "Alpha" has much to answer for; his letter in the *Musical World*, no doubt suggested the plot of the *Revue de l'Année*, produced on January 22nd. Its very title tells you so, "*Boulogne-sur-Mer et sur terre*." The plot begins with a plot in the first *tableaux* between Neptune and some fishy friends to visit the earth, and they pitch upon Boulogne as the most suitable. When I say they "pitch" upon the town, I ought to explain that they do so in the shape of various soliloquies and conferences arranged as solos, duets, and choruses, mostly from the inimitable *Fille de Madame Angot*, and some airs from Offenbach's operas and *Le Petit Faust*, &c. Arrived on earth, they visit the sands, do bathing, and see the fish market (in which there is a capital act scene for the *Angot-business* between the Haute ville and la Basse ville), and all the other local attractions, as the guide books would say. One scene is acted in the house, the actors mingling with the audience, a rather often acted idea in France and adapted a little in England. I think this scene might have well been left out, for despite the discomfort to the audience by actors continually moving to different places, there are no points or hits in any of their conversation. When the curtain is down, the orchestra dumb, and every one staring all about the house, it does not seem like the Theatre.

The best scene as regards make up was one entitled *La Presse Boulonnaise*. The impersonation of the editor of each local paper was received with roars of laughter and rounds of applause. A hit at one of them was, however, too severe, and was suppressed the second night of the performance of *La Revue*. "*Boulogne dans mille ans*" was the tenth and last *tableaux*. Neptune tides into the port, takes the keys—I mean "quays"—and, waving all difficulties, shows up with all his troupe; they proceed to the casino and other attractions of the town, finding the streets greatly improved by the new pavements, the Rue St. Louis being so slippery that gobbledin has to be laid down for people to walk on—N.B., this is the worst paved street in the lower town at the present time, and there is a talk of its being re-paved. All the streets are covered in with glass, so that there is no need of umbrellas. Neptune is astonished thereat, and, holding a red umbrella in his hand, exclaims: "Eh bien je puis me débarrasser de mon Riflat."

The music, arranged by M. David, the *chef d'orchestre*, is throughout sparkling and good; the costumes, new the first night, by Messrs. Pigis et Vidal, were *ravissantes*. It would be impossible to detail the many impersonations and parts taken, or rather undertaken, by the many artists who have made this *Revue* a great success, and to us, the inhabitants of Boulogne, a recapitulation of what has happened here. Let us hope that so long a period as *four years* will not again occur before the mirror—the *re-flector* of last year, in other words, *La Revue*—is held up before us!

Les Noces de Merluchet, by MM. Delacour et Jaime, fils, and *Les Rendezvous Bourgeois*, opera bouffe, music by Nicolo, have been the principal features of last week. The last is charming, especially the orchestration. I believe it is about fifty or sixty years old, and all the songs, duets, &c., have that *run* of music through them in the accompaniments we don't hear, as a rule, now-a-days.

Ball—beg pardon, I mean "Grand Bal Paré—at the Etablissement, "au profit de la Société Humaine et des Naufragés," on February 16th, under the patronage of all the Vice-Consuls in the town. Dixième, if Clement has the theatre as director for next year, will be this month. It is decided that from him we shall have opera ten months in the year.

Boulogne-sur-Mer, February 4, 1874.

MUSIC AT SAN FRANCISCO.

(From our Correspondent.)

Jan. 11, 1874.

Last week at the Operahouse—Maguire's benefit—*Il Trovatore*. Signora Fabbri as Leonora; Signor Baccei as Ferdinand; Signor Orlandini, Alfonso; Miss Elzer, Inez; Rigo, Balzac; Mons. Charles as Caspar. Last Sunday—Italian Opera at California Theatre. *Trovatore*. Cast as before. An Italian man-of-war having arrived here, being the first that ever anchored in these waters, the Italian Opera Company gave *I Lombardi* in honour of the Duke of Genoa, who is a midshipman of said man-of-war steamer, Garibaldi. Also a grand ball in honour of aforesaid. On the 16th inst. a grand benefit concert at Platt's Hall was given to Mr. Frank Gilder, the pianist, previous to his leaving for the East.

Catherine Rogers, from London, is at Sacramento, in this State, and Boucicault will arrive here in a few days to perform in *Arrah na Pogue*, *Colleen Bawn*, and some others of his own pieces, and will return again to New York to produce his new piece *The Bridal Tour*. Madame Bishop sang, at a grand charity ball last week, "Home, sweet home" and "The beggar girl" (Storace). Last night the Italian Opera gave the *Favorita*, with Madame Fabbri, Baccei, &c. Madame Bishop will be the recipient of a complimentary benefit, as the Druid Priestess.

I have now given you all the musical information which this City of Gold offers, although on *dit* Tamberlik is shortly expected here.

ISAAC L. VAN PRAAG.

GOUNOD'S JEANNE D'ARC.

(Continued from page 83.)

The third act is characterized by three remarkable choruses. The first, of male voices, beginning "If we fight to-morrow, let us drink to-day," is introduced by an appropriate military flourish. Two or three brief solos and a Rondo Dan-ge interrupt the refrain of the soldiers. There is no lack of dramatic music; then succeeds a prayer by Jeanne, "Dieu de misericorde," followed by a chorus in unison bursting into harmony upon the words, "Descends du Ciel;"—or, as rendered into English, "Draw nigh to us, mighty Lord!" &c., with such effect as those conversant with the author's style can readily imagine. Such a chorus is an addition to our universal stock of part-music, which I have no doubt will be highly prized wherever vocal harmony is cherished. There is a sacred halo about it, and, indeed, about nearly the whole of the descriptive music of this work, that exhibits the composer as terribly in earnest. His subject has grasped him as much as he has grasped his subject. The dialogue chorus for female voices, which ensues in the fourth act, is another novelty, and might not inappropriately be termed a two-part madrigal, were it not that there is a certain freshness, brightness and vivacity about it such as is rarely, if ever, met with in the older writers. The accompaniment is in the very happiest of modern modes; as though a silvery brook burst occasionally into sunshine whilst wandering through some lovely landscape. Then comes the Coronation March. Next follows, *Reprise de la Marche et Choeur*, finishing the fourth act with *cavat*. In the succeeding and last act we are introduced to the prison scene. This is a "double." Ministering angels attend the heroine, on the one hand; while, on the other, the guards play with dice. In what particular such a grand conception as this differs from opera proper I should like to be informed; except it be that the *prima donna* has no *bravura* fireworks to display. I can discern no difference whatever. The *ensemble* is all that practical foresight, joined to gifted genius, could suggest. The words of the gambling soldiery, rendered "I'm a lucky fellow, and when I begin I'm sure to win," are interpolated with some piquant passages of descriptive music, in which is heard the rattle of the dice-box. Then the shouts and rillery following each cast completely make up the actuality of the illusion.

As great care has been bestowed upon this, as well as upon the other concerted pieces, by the composer himself, it is extremely doubtful whether the music can be better heard, even during the "run" of the piece in Paris, than upon the occasion of the forthcoming concert. There is next a "Funeral March" with choral *Orate pro Ed.* Some accompanying angelic and choral music lead to the "Martyrdom," and the play or opera closes. Play or opera—of course it is a play. Whether it will be produced complete in the metropolis time alone will show. To descend on the gradual growth of the play into opera is not my province just now. Neither to enter into a critical analysis of the music itself. It has been written evidently with a free hand, it is rather the spontaneous outburst of creative power than the result of scholastic labour. It will be none the less acceptable on that account to the musician as well as to the public at large. The

"occasional" music comprises fourteen numbers, and the words of J. P. Barbier have been effectively rendered into English by Miss Horace Smith and Miss Kate Field. The various peculiarities of the modern school of writers heralded, as I contend, rather by Louis Spohr than Ludwig Beethoven, have been dwelt upon by this pen through your kind favour in the pages of the leading musical journal. The principal points, I might be pardoned recounting, are two: The preference for a defined scale, and the preference for a defined rhythm. These the modern school repudiates. My advocating these as cardinal points by no means prevents my grateful recognition of whatsoever there is extant of the true and good that either ignores or transcends them. If this vigorous law be laid down in the present instance I may be told, and with truth, that I am measuring one of the pyramids with a carpenter's rule. I would advocate giving on the side of *faith* rather than the reverse. Thus, wherever I see unmistakable signs of the creator, I humbly crave that mine may be the privilege to adorn.

Yours, very truly,

IDEALIZER.

February 4, 1874.

MUSIC IN BERLIN.

Besides Gluck's *Iphigenia in Tauris*, the other operas at the Royal Operahouse lately have been *Guillaume Tell* and *Lohengrin*. The artists in the former were Herr Theodor Wachtel, Herr Schmidt, and Mdlle Lilli Lehmann. Some portions of the score formerly omitted have now been restored by Herr Eckert. This step in the right direction has caused the critic of the Berlin *Echo* to suggest that another such step might be taken by the management with advantage to the public, and no injury to Rossini's great work. He proposes a new German libretto, in place of the wretched specimen of balderdash hitherto adopted here. He proposes, moreover, that the present style of ballet introduced should be instantly swept away, and something more characteristic and more in keeping with the opera itself substituted. "Before us," he observes, "lies the Lake of Lucerne; in the background the lofty trees rise heavenwards; a sturdy peasantry, in mediæval costume, fills the stage—quickly and easily have we been carried back some five hundred years to the soil of primitive Switzerland. Suddenly a host of beings in coloured fleshings swarms out from the wings; the short skirts of dazzlingly brilliant silk flutter and rustle, the well-known posturings, pirouettes and springs commence; there is an end to our illusion; instead of the air of liberty which we inhaled with the very overture, we feel the iron hand of the Paris Jockey Club grasping us by the back of the neck, and, after sighing for a good quarter of an hour under this tyranny, we experience no slight trouble in again restoring what fashion has partly disturbed. How creditable would it be, from an artistic point of view, if any ballet-master would invent dances founded upon an historical and local basis for those classical operas of an historical character which have been naturalized among us! In the present case, for instance, the national exercises of the *Schwingfeste* and *Ringkämpfe*, customary in various parts of Switzerland, would afford materials for the inventive power of the ballet-master to work up." These words might be profitably studied in other capitals besides Berlin.

The principal parts in *Lohengrin* are sustained by Madame Mallinger, Herren Niemann and Betz, who are good themselves, but badly supported by the orchestra—a mortal fault in the representation of Herr R. Wagner's works. The parts in Signor Verdi's last opera, *Aida*, have at length been distributed, and the work will be produced before the end of the present season.

GENEVA.—The Municipal Council have resolved on erecting a new theatre, and for this purpose voted 1,600,000 francs, 1,200,000 of which will be supplied from the property left the town by the late Duke Charles of Brunswick, and 400,000 furnished by the State.

FLORENCE.—Signor G. G. Guidi, the well-known collector of old books on music, has lately acquired the following rare works, which are now—or were till lately—on sale at his establishment:—*Tigrini, O. Il Compendio della Musica, nel quale brevemente si tratta dell'Arte del Contrappunto diviso in Quattro Libri. Venetia, 1602.*—*Bononcini, G. Musica pratico, che brevemente dimostra il Modo di giungere alla perfetta Cognizione di tutte quelle cose che concorrono alla Composizione dei Conti, e di ciò che all'Arte di Contrappunto si ricerca. Opera ottava. Bologna, 1673.*—Things are not in a very prosperous condition at the Pergola. Perhaps they may improve with *La Semiramide del Nord*, which is shortly to be produced. Meanwhile, Signor Gandolfi is so little contented with the management that he has withdrawn his new opera, *Il Conte di Monreal*.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

SIXTEENTH SEASON, 1873-4.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

TWENTY-SECOND CONCERT,

MONDAY EVENING, FEBRUARY 16, 1874.

To Commence at Eight o'clock precisely.

Programme.

PART I.

QUARTET, in E flat, Op. 74, for two violins, viola, and violoncello—MM. JOACHIM, L. RISS, ZERRINI, and PIATTI Beethoven.
AIR, "Non più di fiori"—Mlle. NITA GAETANO Mozart.
SONATA, in A major, Op. 120, for pianoforte alone—Miss AGNES ZIMMERMANN Schubert.

PART II.

SONATA, in G minor, for violin alone (First time at the Popular Concerts)—Herr JOACHIM Bach.
SERENADE, "Quand la lune"—Mlle. NITA GAETANO Meyerbeer.
TRIO, in C minor, Op. 1, No. 3, for pianoforte, violin, and violoncello—Miss AGNES ZIMMERMANN, Herr JOACHIM, and Sig. PIATTI Beethoven.
Conductor Sir JULIUS BENEDICT.

SATURDAY POPULAR CONCERTS.

SATURDAY AFTERNOON, FEBRUARY 14, 1874.

To Commence at Three o'clock precisely.

Programme.

QUARTET, in D major, Op. 17, No. 6, for two violins, viola, and violoncello (first time at the Popular Concerts)—MM. SAINTON, L. RISS, ZERRINI, and PIATTI Haydn.
SERENADE, "Through the night my songs adjure thee"—Mr. EDWARD LLOYD Schubert.
VARIATIONS AND FUGUE, on a Theme of Handel, Op. 24, for pianoforte alone (first time at the Popular Concerts)—Dr. HANS VON BULOW Brahms.
ALLEMANDE, LARGO, AND ALLEGRO, for violoncello, with pianoforte accompaniment—Signor PIATTI Veracini.
SONG, "My heart's delight"—Mr. EDWARD LLOYD M. Watson.
QUARTET, in E flat, Op. 38, for pianoforte, violin, viola, and violoncello (repeated by desire)—MM. HANS VON BULOW, SAINTON, ZERRINI, and PIATTI Rheinberger.
Conductor Sir JULIUS BENEDICT.

DEATHS.

On the 9th inst., at 10, Ladbroke Square, Notting Hill, HENRY JOHN KIRKMAN, junior partner of the firm of Kirkman & Son, Soho Square, deeply regretted.

On the 9th inst., at Liverpool, suddenly, CHARLES HALL, Esq., formerly Conductor of the Music at the Princess's and other London Theatres.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, FEBRUARY 14, 1874.

EVERYBODY knows that the origin of our National Anthem, like that of the "Old Hundredth," and many another example of people's song, is involved in obscurity, notwithstanding the interest which must always attach to it. We are, therefore, glad to observe that Mr. T. L. Southgate has an attractive and researchful article in the current number of *Long Ago* upon this subject. As *Long Ago* is a youthful periodical, we cannot resist the temptation to notice Mr. Southgate's paper, with a view to give it greater prominence than it can obtain in its original form.

Mr. Southgate begins with a reference to the manner in which genuine national melodies "grow," changing their form in course of years. In this connection he has the following remarks:—

"The changes and modifications which music is continually undergoing are sufficient to account for the various alterations which European nations, from various causes, make in their melodies. This element of continuous change is as well known to the student of musical history as it is disliked by musicians who dread modern improvements (?). This is not the place to protest against the alterations which some people feel themselves bound to make with the text of others, as far as music is concerned. From the dis-arrangers of the ancient ecclesiastical tones down to the current exponents of the latest new song, a supreme indifference as to the original text of the composer is too often manifested. I mention this want of reverence merely to show that it has frequently been the custom in music to 'tinker' and alter an air which has once caught the popular ear, and to keep on 'editing' it, until, like the famous Irish brogues, the process of patching has left but little of the old material remaining. Mendelssohn, in one of his delightful letters, dated Rome, 1831, remarks, 'No musical tradition is to be relied on,' and the singular discrepancies of the various editions of our national melodies that from time to time are put forth amply justify the truth of his observation. Indeed, one can easily verify this by going to the Italian Opera and hearing an interpolated English, Irish, or Scotch air warbled by some *prima donna*; the singer, with her fancy *broderie* and sky-rocket *cadenzas*, completely obscures the simple melody, though, of course, she succeeds in exciting the people into frantic ecstasy."

Mr. Southgate then goes on to discuss the verses of our National Anthem, expressing a belief that in some form they may be traced much farther back than the time of Henry Carey. With this, however, we are not so much concerned as with the melody, traces of which, our author believes, may be found at an early period of our musical history: He adduces the following in proof:—

"In a Mass for five voices, written about 1555, by William Byrde, one of the choristers of St. Paul's Cathedral, may be found some faint traces of some of the phrases of the tune. . . . What is known as the Second Period of our English musical history saw the rise of the fantastic, or fancy. This form of instrumental music, 'Apt for Viols,' displaced the severe and scholastic 'In Nomines,' and lasted until the period of the sonata and symphony. Among the numerous pieces put forth by our writers of this period I would draw special attention to the Fantasies and Consorts of Orlando Gibbons, John Jenkins, Henry Lawes, and Matthew Lock. I believe that if 'God save the King' be minutely dissected every phrase it contains may be found in these quaint old writings. The time in which the above-mentioned writers flourished ranges from 1570 down to 1675. Though perhaps it would be absurd to anatomize the air in this way, I cannot help pointing to one of these works, entitled 'Fantasies of three parts, composed by Orlando Gibbons, Batchelour of Musick and late Organist of his Majestie's Chappell Royall in ordinary. Cut in copper, the like not heretofore extant. London: At the Bell in St. Paul's Church Yard.' In this work, written for a 'treble, mean, and bass,' will be found many snatches of our national air, and suggestions of its peculiar form."

Mr. Southgate goes on to trace the rudiments of the theme in a carol, "Remember, O thou man," published in Ravenscroft's *Melismata* (1611), and in the "Ayre" by Dr. John Bull, to whom the national melody is generally attributed. As regards the latter, he says, "It is right to state that there are some doubts about (its) absolute accuracy . . . the manuscript evidently having been tampered with." Traces of the tune may also be found in some music written (*temp.* Charles II.) by Dr. Rogers, for the Corporation of London, and in a work, published 1699, entitled *Apollo's Banquet for the Treble Viol*, as also in a "Choice collection of Lessons for the Harpsichord or Spinnet," by Henry Purcell.

Mr. Southgate then goes on to notice the first appearance of the melody with its present words. Here we must let him speak for himself:—

"We now come to the time when the words and music of the National Anthem first appear together in print, and nearly in the form in which it is now received. I have already stated that Henry Carey was the first who is recorded to have sung it in public, and that that took place on the occasion of a banquet to celebrate the capture from the Spaniards of the strong fort of Portobello, on the Isthmus of Darien. This occurred on Nov. 21, 1793, and when the news became known in London it appears to have created extraordinary enthusiasm. According to a contemporary writer, 'a profusion of rejoicings overspread the United Kingdoms and Ireland. Bonfires blazed in every street, and the houses were illuminated; the shouts of "Vernon for ever!" were heard from every tongue. The House of Commons sent the Admiral their thanks; the city voted him its freedom.' Had the Admiral been a Roman Consul, who had reduced a province, he could not have received greater marks of public applause. Now Carey was a poet of the D'Urfey class; he was ready to write on wine, love, or patriotism, as the mood and the occasion offered. He greatly longed to be made Poet Laureate, and in the various odes he wrote to King George—"The Illustrious Anna," whom he terms "Darling of Heav'n, and Glory of the Earth," "Queen Caroline," and on the nuptials of the Princess Royal of England and the Prince of Orange—gave plenty of proof that he thoroughly appreciated the advantages to be obtained from loyalty combined with popular feeling. He was, in fact, just the man to furnish up an old song, or write a new one for the important occasion in question. As to his musical abilities, Sir John Hawkins, who probably knew him, says in his history that he 'seems to have been one of the first of the lowest rank of composers.' That this judgment is a fair one, any candid examiner of Carey's collection of one hundred English ballads, entitled 'The Musical Century,' must admit. Indeed, in the preface to this work, he writes as to giving the readers some details of 'what basses I have added; what amended; a proof that the statement of John Christopher Smith, that Carey took the music of 'God save our Lord the King' to him to correct the bass, was quite likely to be true. This Smith was Handel's amanuensis, and had been closely associated with Carey for years, having composed the music to his 'Teraminta.' He was alive in 1795, when the enquiry as to the authorship of the National Anthem first originated, and made this statement to Dr. Harington, the celebrated physician, who immediately published it. Shortly after a pension had been granted to Dibdin for his famous naval songs—stopped, of course, by the succeeding ministry—George Savile, Carey's son, endeavoured to obtain a similar grant; in this, however, he was unsuccessful, despite the valuable testimony of Smith, and also of the two writers in the *Gentleman's Magazine* (already alluded to), all of whom were living. The song is not to be found in 'The Musical Century,' which was first published in 1787, and subsequently in 1740: it was therefore probably written immediately after this latter reprint. The earliest known copy is to be found in a scarce work, entitled, 'Harmonia Anglicana: A Collection of Two, Three, and Four-Part Songs; several of them never before printed.' To this follows the names of the composers, Carey's being among them. In order that there should be nothing wanting, we are further informed that 'The whole is rev'd, carefully corrected and figur'd by a judicious master.' The book was printed and sold by John Simpson, at the Bass Viol and Flute, in Sweeting's Alley, opposite the East door of the Royal Exchange. Mr. William Chappell, than whom we cannot have a better authority, fixes the date of publication in the year 1742, about a year before Carey's death.

"The evidence that Carey gave to the world the air and words in its present mould is exceedingly strong."

In his next article Mr. Southgate promises to discuss the various claims that have been advanced for the exclusive authorship of "God save the King." We shall look for it with interest.

CONCERTS VARIOUS.

Miss A. L. M. OKEY, a young pianist from Australia, gave a concert on Tuesday evening at the Queen's Concert Rooms, Hanover Square, which attracted a very large audience. Miss Okey has a brilliant touch for one so young, which she developed in Beethoven's sonata, Op. 10, a portion of Mendelssohn's concerto in G minor, and one of Mr. Sidney Smith's brilliant pieces, receiving well-merited applause for each performance. Miss Okey was assisted by Miss Edith Shield, a young and rising soprano, who gave with taste and judgment Vincent Wallace's popular "Song of May," and was loudly encored. Miss Alice Phillips also added to the success of the concert by singing a couple of popular ballads. Mr. Alfred Reynolds, in Sir Julius Benedict's beautiful new romance, "Nulla da te bel angelo," created a most legitimate effect, and was loudly applauded. Mr. Frederick Chatterton gave his popular solo for the harp on Irish melodies, and the Misses Callcott and Rice, with Messrs. Bell, Haydon, Barrow, and C. Holford, gave several solos, duets, and concerted pieces with more or less effect. Mr. Lansdowne Cottell presided at the pianoforte with his usual tact and judgment.

HERR PAUL SEMLER's "Viertes Familien-Concert" took place at the Deutscher Turn-Verein, St. Pancras Road, and was fully attended. The following is the programme:—Quartet in D-dur für Streich-Instrumente (Herren Fr. Jarchow, F. Stoy, J. C. Nichol, and C. Weber), Mozart; Lied für tenor, "Ein Frühlingstraum" (Herr Otto Schölzig), Carl Zöllner; piano solo, "Irish Diamonds" (Miss Ada Lester), W. Pape; scene from *Les Dragons de Villars* (Miss Kate Frankford), Maillart; solo für flöte, "Cavatina" (Mr. George Herbert); piano solo, "The Last Rose of Summer" (Mr. W. Inkermann Matthews), Thalberg; Lied für flöte, "Veilchen" (Herr Otto Schölzig), Carl Zöllner; solo für violine, "Meditation" (Herr Fr. Jarchow), Gounod; cavatina, "In questo semplice" (Miss Kate Frankford), Donizetti; solo für violoncello (Herr Weber); "Declamation" (Herr R. Huttula); piano solo, "Il Trovatore et La Traviata" (Miss Ada Lester), W. Brown. All the artists were received with favour, especially the young pianist, Miss Ada Lester, whose performance of a solo (by W. Brown) on airs from *Il Trovatore* and *La Traviata* was warmly and deservedly applauded. Mr. Paul Semler conducted the proceedings with his usual ability.

On Monday last a *Soirée Musicale d'invitation* was given at the Beethoven Rooms, Harley Street, by Mrs. Holman-Andrews, the hall being well filled with a large and fashionable audience. The programme opened with Mendelssohn's cantata, *Lauda Sion*, very well rendered by the chorus, who had by far the greatest portion of the work to do, and the Misses Andrews, to whom were entrusted the solo parts. The well-known duet, "I waited for the Lord," brought the first part to an end. The second part contained some very pretty part-songs; among the best were "Daybreak," "Beware," "Let the hills resound," and an old English ditty with chorus arranged by Mrs. Andrews. Miss Edith Holman-Andrews sang charmingly, "My true love hath my heart" (Blumenthal), and repeated the last verse at the unanimous desire of the audience. Her sister, Miss Gertrude Andrews, gave one of her own compositions, entitled, "The heart's refrain," and for a rapturous encore, which she richly deserved, sang the "Echo song," by Ebert. Miss Emma Barnett played a pianoforte solo, the subject being a grand fantasia by her clever brother on subjects from *The Ancient Mariner*; and Mr. Cecil Gunn, a gentleman with a good baritone voice, contributed two songs,—"Angel adoré" (Benedict), and "Non più andrai" (Mozart), in a very praiseworthy manner. The Rev. W. G. Martin, M.A., conducted, and Mr. F. Rivenall accompanied the vocal music on the pianoforte with his usual ability. The performance on the whole was undoubtedly a great success.

At the next Monday Popular Concert Herr Joachim is to make his appearance this season. The mere announcement will cause a thrill of delight among amateurs of genuine music and the highest manifestations of artistic playing.

The *Messiah* will be again performed by the Royal Albert Hall Choral Society on Ash Wednesday, with Mme. Lemmens-Sherrington, Mme. Patey, Mr. Sims Reeves, and Signor Agnesi as principal vocalists. Dr. Stainer will occupy his usual place at the organ, and the performance will be conducted by Mr. Barnby.

The nineteenth season of Henry Leslie's Choir will begin, in St. James's Hall, on Thursday next, when an excellent and interesting programme will be performed. The first part is devoted entirely to the songs, part-songs, and anthems of Mendelssohn; while the second contains selections of a like character from the works of English composers. There could be no better programme of the kind, and we hope the Choir will enjoy the extreme of public favour.

SHIPS.

(From "Another World.")

"Would ye triumph over the seas in all their fury? Would ye spare the lives of those who toil for you? Let your ships be harder than the rocks, swifter than the message-bird, more buoyant than the swan, and as enduring as the Mestua Mountain."

Our ships are of peculiar form and construction, and of all but exhaustless strength and durability. In ancient times the form of a fish had been taken as a model for their construction, and the same form was continued for centuries. The ships built on this principle, however, often foundered at sea, or were broken to pieces, when driven against the rocks, by the violence of tempests.

Moved by the loss of life and consequent suffering thus occasioned, I sought to construct a vessel that could neither founder nor be broken, at whatever speed it might move.

I reasoned that a fish, formed to live and to act principally under the water, was hardly a fit model for ships intended to float on its surface, and certainly not to sink.

After much consideration on the part of our scientific men, the form of the swan was successfully adopted as best fitted for sea-going ships.

Our "Swan-ships," as I may call them, are constructed of timbers, previously seasoned to prevent insect-breeding and to resist all tendency to shrink, and are completely covered with the hide of the hippopotamus, which, it should be observed, is impervious to water, and, when prepared for use, is so tough that no knife or machine, however sharp or powerful, can cut, pierce, or indeed make any impression upon it, until it has passed through a process, in which fire has a great part, and is thus purposely deprived of its impenetrable nature.

In the construction of the ship, the outline of the swan is followed as nearly as possible. The prow rises out of the water, shaped like the bird's neck and head; the keel is rounded like the belly; the stern is an imitation of the tail; the legs are supplied by two large adjuncts in the shape of webbed feet, with the addition, however, of numerous wheels fastened round the swan's belly, which are partially immersed in the water and moved by powerful machinery within the vessel.

On each side of the swan's body is an auxiliary platform, forming, as it were, a wing. These platforms are raised in fine weather, and serve as open-air promenades for the passengers, in addition to another terrace on the swan's back, immediately above.

The ship has no masts, and is thus available throughout for passengers and merchandise. The apertures between the decking that admit light and air can be closed up at a moment's notice, and the vessel, being thus rendered water-tight, will ride through the most violent storm. No rock can break her, and no sea can swamp her.

During hurricanes the seas rise so high and in such large masses that, in descending, they sometimes submerge her; but she is too buoyant to sink, soon regains the surface, and floats on as buoyant as ever.

The navigation in our world would on your earth be considered very dangerous, if not impracticable. The swan-ship, even when driven by the tempest, must often pass through narrow inlets between dangerous rocks, sometimes under the rocks, through channels scooped out by the sea. The force of the hurricanes and the violence of the seas are tremendous. Your most powerful ships could not live through them, yet no serious accident has ever befallen one of our vessels. On one occasion, when the ship was submerged for a time, the people suffered greatly for want of air, as the sea was too terribly rough to allow of any window being opened. After remaining

covered by the waters for a length of time, she righted herself as soon as the violence of the waves had calmed.

On their return to Montalluyah, some of the passengers related to me their acute sufferings from want of air, and as their narrative affected me much, I resolved to discover a remedy.

Telescopic funnels to admit air were suggested by me as a provision for such a contingency as I have described. These are so constructed that in case of need they can be sent up to a great height above the surface of the sea. The principal one is placed in the head of the swan. Several experiments were made with air-pumps in the ship, to draw in and diffuse air, and they fully answered this purpose.

Air can still be admitted through the head and neck of the swan if the body only is submerged; but if this also is covered by the sea, the telescopic funnel is sent up to the required height, and a new current of air is obtained.

Light and air are, under ordinary circumstances, admitted by means of windows, made with a transparent composition of great strength.

The swan's head is reserved for the captain's quarters. His rooms are spacious and well suited to his work; his windows are, some plane, some concave, some convex, so that he can see both near and distant objects. As the swan's head is high above the body of the swan, the captain occupies a very commanding position. Outside the head there is a terrace for his use.

Our ships are very large, that each passenger may have the utmost accommodation, for we do not like to imprison our people in a narrow space; and an ordinary vessel holds several hundred passengers, besides merchandise.

To propel our vessels we use electric power, and they move as fast as your quickest railway trains; but, nevertheless, can be stopped almost instantaneously. The wheels outside the body of the swan, set in motion by internal electric machinery, revolve with extraordinary rapidity. To set the machinery in motion it is necessary to wind up powerful chains, and a strong horse is used for the purpose. One horse is sufficient for the longest voyage, but four are kept on board in case of accidents. The machinery could be so constructed that the horse would not be necessary; but for this arrangement much more space would be required. If even all the horses were disabled—a thing which hitherto has never occurred—the machinery could be kept in motion by manual power and leverage.

Though the propelling power is great, it can be reversed, moderated, or entirely suspended with the greatest ease. As soon as the ship is stopped, the two large "web-feet" attached to the keel fall down, and assist in checking her headway.

To steer our vessels we use a winch, or rudder, which runs from stem to stern underneath the swan's belly, and is connected with a wheel below the water. This rudder, which is made of metal and covered with hippopotamus hide, is sharp and slightly rounded. The mode in which it is fixed gives the steersman great control over the vessel, the more so as it moves the swan's head, as well as the tail, by direct action.

Hermes.

WE are glad to observe that our English bass, Mr. Lewis Thomas, has resumed the exercise of his profession after several months of illness. His fine bass voice has too long been missed from our concert-rooms, where we trust it will now frequently make itself heard. Mr. Thomas appeared yesterday in Raudigger's *Fridolin*, at Brighton.

CAIRO.—There is a report that the Khedive has found that the Italian Opera here costs too much, and consequently has resolved that this season shall be its last, at least with him as treasurer.

OCCASIONAL NOTES.

We take the following from an American paper, called the *Song Messenger* :—

"Mr. Jule E. Perkins, Mr. Mapleson's American *primo basso* in London, was 'elected,' by the majority of the Royal Albert Hall directors, to sing in the Christmas Oratorio—*The Messiah*—Dec. 24th. His competitor was Mr. Santley."

Somebody must have sent this absolute LIE across the Atlantic; and Mr. Perkin should have sufficient self-respect to deny all connection with it. We advise him to do so.

HERR ROKITANSKY is a *Hofrath* (Court Councillor) and very celebrated Professor of Medicine in Vienna. Being lately asked whether he had any sons, he replied that he had four. "Are they grown up, and, if so, to what professions do they belong?" continued his interrogator. "They are grown up," responded the disciple of *Æsculapius*, "and two of them howl while two heal." ("Zwei heulen und zwei heilen.") The worthy Professor meant that two are singers and two medical men. However well chosen the first verb employed by Herr Rokitansky may be, we are not quite sure he was justified by experience in using the second.

Galignani tells a story of the supervision now exercised over operatic performances in Italy, which recalls the old days when the "Huguenots" became the "Guelphs and Ghibellines," and the murdered hero of *Un Ballo in Maschera* from King of Sweden was degraded to the position of Governor of Boston. The tenor Palermi, singing at Rimini in *La Favorita*, was told that in the scene where Fernando, otherwise Ferdinando, breaks his sword and throws the fragments at the feet of the King, he must not, when asked the meaning of such conduct, exclaim, in accordance with the text of the libretto, "Because thou art the King," but "Because it is a gift from the King." The latter phrase does not, in the Italian, suit the musician; and the tenor, with more regard to artistic propriety than to his own personal comfort, kept to the original version; for which it appears he was arrested and subjected to a brief term of imprisonment. The sensitiveness and the suggested emendations of dramatic censors have always been very remarkable; and when, under the first French Republic, it was forbidden to pronounce the word "King" at all, a line in *Monsigny's* opera of *The Deserter*,

Le Roi passait et le tambour battait aux champs,
was, to suit the times, altered into—

La loi passait et le tambour battait aux champs.

The singer, however, to whom the line was entrusted could not make up his mind to utter such an absurdity. For the abstract "loi" he substituted the concerto "pouvoir exécutif," and boldly—and, it is to be hoped, volubly—sang :—

Le pouvoir exécutif passait, &c.

The composer was somewhat sacrificed; but at least the rule against the use of the word "King" was observed; and, in spite of Signor Palermi's recent mishap, it was much more dangerous to disregard a police regulation then than it is now.—*Daily News*.

JACOB WESTERFELD, acting as sturdy fogleman to one of those contingents of Teutonic instrumentalists whom poor Albert Smith used to call "green baize bands," has been fined five shillings, with the alternative of seven days' imprisonment, for annoying a Colonel in the Army, who resided in Inverness Terrace, Bayswater. The gallant complainant represented to the magistrate that Herr Westerfeld and his brazen company were in the habit of visiting Inverness Terrace at night, and rending the air with inopportune symphonies while the children were in their first sleep. When desired to move on they were either insolent or contemptuously indifferent. Three more counts, which the complaining Colonel omitted to bring, might be added to the indictment against these noisy nuisances. They are in the first place, distinguished by a phlegmatic audacity of the most offensive kind, and, when they have concluded the performance which nobody has asked them to begin, the fogleman knocks seriatim at all the doors in the quiet street which he and his fellows have infested, and solicits money. If he be repulsed, and by a timid maid-servant, he is often impudent and sometimes ruffianly. In the next place, these bands are in the

habit of giving their "Volksmusik" at night in front of the public-houses in populous thoroughfares, where their minstrelsy is sure to collect a crowd of bad characters of both sexes. In the third place—and this we hold to be their most serious offence—the majority of the existent "green baize bands" are the poorest of performers, and play villainously out of tune. The best of the instrumentalists have long since found employment at the music-halls, or in the Volunteer rifle bands. At many of the watering-places, again, there are permanently resident and really competent German bands, who play capitally, and make a great deal of money. London alone seems to be afflicted with the "ruck" or "residuum" of inharmonious brayers upon shawms and sackbuts, who, to judge from their inefficient execution, might have been journeymen sugar-bakers trade-fallen, or discharged waiters at German beer-houses. Altogether the "green baize" men are a nuisance scarcely inferior to those Italian organ-grinders whom the late Mr. John Leech used to hold in such horror.

THE LIGHT OF THE WORLD IN BIRMINGHAM.

The first part of the concert consisted of a selection from Sullivan's oratorio, *The Light of the World* (composed, it may be remembered, for the late Birmingham Musical Festival). The performance fully corroborated the favourable impression we formed of the work on the occasion of its original performance. It is the most accomplished, able, and profound effort of its gifted composer, thoroughly sacred in character, sometimes appropriately dramatic, and often most impressive. The principal singers were Madame Sherrington, Madame Patey, Mr. Vernon Rigby, and Mr. Santley, and we need scarcely say that they did full justice to the *soli* parts of Mr. Sullivan's noble work. Madame Sherrington, besides singing effectually many recitatives, gave a feeling interpretation of the air, "My soul doth magnify the Lord," and especially of that wail of anguish which so impressively pictures "Rachael weeping for her children." Madame Patey, as the exponent of the solo contralto music, was simply perfect. Her artistic and expressive delivery of "Weep not for the dead" was alike commendable for style, taste, and phrasing, and called forth a demand for a repetition, which was acceded to. The most important thing Mr. Rigby had to sing was the air, "Refrain thy voice from weeping," which he gave in a manner that displayed his voice and style to as good advantage as was possible. A large share of the solo music falls to the baritone voice, and the audience last night were fortunate in hearing Mr. Santley in a part that was really written for him. It would be difficult to imagine anything more impressive than Mr. Santley's interpretation of some portions of this music, and notably in the opening of the second section of the oratorio, which represents our Saviour "in the synagogue." Taken altogether, the selection given from *The Light of the World* last night was most creditably and effectively rendered. The band, as at the former concert, was well in hand, and much superior to what it was last season, and the choruses were for the most part splendidly sung. The tone was good, the precision and unity of effect admirable, and, though it is needless to go into detail, we must mention "I will pour my Spirit," "He maketh the sun to rise on the evil and the good," "The grave cannot praise Thee," and the final chorus of the first part, "Hosanna to the Son of David."—*Daily Gazette*.

BOLOGNA.—Wishing to mark their sense of the merits characterizing the opera of *I Gohi*, the Municipal Council have presented the composer, Signor Gobati, with the freedom of the city.

COLOGNE.—The last novelty at the Stadttheater has been Herr R. Wagner's *Meistersinger von Nürnberg*. Rehearsed and mounted with unusual care, the work has proved very attractive, and been, up to the present, a *succès d'argent*; whether it will ever become a stock piece is problematical.—The programme of the Sixth Gürzenich Concert comprised the "Lustspiel-Ouverture" by Rietz, Beethoven's Ninth Symphony, Gade's "Frühlings-Phantasie," and a duet from Haydn's *Creation*, the singers being Mdlle Scheuerlein and Herr Behrens.—Among the more important works to be performed at the Whitsuntide Festival are *Sampson*, by Handel; *Die Zerstörung Jerusalems*, by Dr Ferdinand Hiller; and Beethoven's Pastoral Symphony. The programme will further include Schumann's "Genoveva Overture," Brahms's "Triumph-Lied," and Dr Ferdinand Hiller's "Violin Concerto," played by Herr Joachim.

PROVINCIAL.

BRIGHTON.—The Dome concert-room in the Pavilion was filled by a fashionable audience on Tuesday evening, the opening night of Mr. Kuhe's Festival. The plan was followed that met with general favour last year. The *Brighton Guardian* informs us that:—

"The first part of the concert was devoted to classical selections, and the second to music of a more popular character. Weber's overture to *Euryanthe* was the opening piece, and its performance sufficed to show that the band was as talented and reliable as in previous years. The ballet music from Gounod's *La Reine de Saba* preceded the performance of Mendelssohn's G minor Pianoforte Concerto, which was marked by a hearty greeting to Mr. Kuhe, and by a performance which must be chronicled among his most brilliant achievements. Beethoven's Symphony in F closed the first part. The second part included solos by Mr. Carrodus (violin) and Mr. Svensden (flute). Miss Blanche Cole was the vocalist. She was in excellent voice and had a capital reception in each of her selections, which included a new song composed expressly for her by Miss Harriet Young.—The concerts at the Aquarium continue to attract good audiences. Miss Fanny Heywood sang each evening last week, giving general satisfaction and delight. On Monday she made way for Miss Whinnery as vocalist. The special concert arranged by Mr. Reeves Smith for last Saturday afternoon was a very successful one. Signor Garcia and M^{me}. Martorelli Garcia were engaged. Signor Garcia sang 'O live, or let me die' (*Dinorah*), 'Largo al Factotum,' and the 'Bay of Biscay.' M^{me}. Garcia sang Sullivan's 'Looking Back,' and 'Caller Herrin.' In addition, M^{me}. and Signor Garcia took part in a couple of duets. There was a good attendance, and the audience signified their approval by repeated applause."

LIVERPOOL.—The *Daily Albion*, of February 3rd, publishes the following:—

"Last evening, at the Royal Amphitheatre, the first of a series of six performances was given by the only representative company of English Opera Company now in existence, that which for some time has been associated with the name of Herr Carl Rosa, but which, for reasons well known, is now in a moribund state. The lamented death, after a lingering illness, of Madame Parepa-Rosa, on whose appearance the promised Drury Lane scheme depended, has, for the present at least, blighted the hopes of the lovers of native opera; and so much does the bereaved husband of the deceased *cantatrice* feel his irreparable loss that a total abandonment of his plans for the immediate future has been determined on. On Saturday night, after their final performance in Liverpool, his excellent company will be disbanded. The opera given last night was Wallace's melodious *Maritana*. How fully the audience that filled the large auditorium enjoyed the great English opera-writer's melodies was testified by continuous applause and frequent, almost too frequent, encores. As the heroine in a somewhat questionable plot, Miss Blanche Cole displayed all that fine feeling and modesty of action which so well become a true artist. Of her voice, it may fairly be said that it has rarely been in better condition. Miss Lucy Franklin's impersonation of Lazarillo was excellent, and neither in solo nor in concerted music did she leave anything to be desired. Don Cesar found a fitting representative in Mr. Castle, who, possibly, more than fills the place occupied by the late Mr. William Harrison in his most palmy days; and Mr. Aynsley Cooke is too well known to need eulogiums here. Mr. A. Stevens, as the King, acted well, but as he was suffering from indisposition the audience were deprived of the only song allotted to his part, 'Hear me, gentle Maritana.' The secondary parts were well sustained. The *mise-en-scène* and 'business' of the stage were on the whole good. The band was in all respects excellent, its playing being characterised by crispness and vigour combined with the greatest discretion in the accompaniments to the songs. The chorus deserves especial praise. It is strong in numbers and vocal power, and, above all, sang *con amore* and in time. It is to be regretted that Herr Carl Rosa has finally resigned the *bâton* in his orchestra, but Mr. Pew is fully equal to the task of conductor."

AN ANSWER WANTED.

SIR,—I shall feel obliged if you will inform me in your next issue, if possible, the name of the publisher of "Nathan's Hebrew Melodies," a new edition of which, I believe, was issued a few years ago.

Can you also tell me where I am likely to find a memoir of the aforementioned gentleman?—Yours obediently,
February 9, 1874. L. A.

NAPLES.—Signor Verdi's *Aida* has been given with Signore Krauss, Sanz, Signori Barbacini, Colonese, and Lari, at the Teatro San Carlo. It was no extraordinary success the first night, but proved more attractive subsequently.

MADAME PAREPA ROSA.

The *Arcadian* has the following note upon our late English *prima donna*:—

"Elsewhere in this number will be found a *résumé* of the professional career of Madame Parepa-Rosa, who died in London last Wednesday evening. The task of settling with exactness the status of an artist, so as to indicate with accuracy the position that artist occupies in relation to others, is always difficult. Perhaps we shall be near the truth when we remark that Madame Rosa was more admired in this country for her admirable qualities as a singer, especially of ballads and oratorios, than as a lyric artist. There were occasions, as in her interpretation of *Lucrezia Borgia*, when the sumptuousness of her personal presence, and the wonderful beauty of her perfectly trained voice, caused her more fervent admirers to forget for the moment that dramatic intensity, clean-cut histrionic creation, was wanting. But in the domain of ballads and oratorios she was unequalled, and we can call to mind no other singer, either in this country or in Europe, who promises to supply her place in this respect. The good service she did in the cause of music was immense. She was an untiring worker, and the strong physical organization which nature had given her fitted her to transact without flinching the enormous programmes of labour which her ambition and love of art devised. Apart from her profession, her social relations were of that nature which are always flattering to an artist. Her loss is very greatly to be deplored. Only one or two such singers are produced in an age, and the world, therefore, can ill afford to have them depart."

Times for Music.

THE DAYS THAT MIGHT HAVE BEEN.

(Copyright.)

'Twas May day years ago, and yet
Methinks I see her now,
With sunshine lingering on her hair,
And daisies on her brow,
And love-light gleaming thro' her tears,
As parting times drew near!
Tho' hope so often whispered that
'Twas only for a year

O waly waly! for that day
And for my smiling Queen;
And waly! for the dream that lay
In days that might have been.

The year was gone, and once again
I sought my darling's home,
And pictured at each step her face,
And all the joys to come.

I saw her—but thro' blinding tears,
As on my breast she lay,
And murmuring "too late, O Love,"
Smiled up, and passed away.

O waly waly! for that day
And for my silent Queen;
And waly! for the dream that lay
In days that might have been.

LOUISA GRAY.

COPENHAGEN.—The principal elements in the musical life of this northern capital are at present the Musical Union, under the direction of M. Gade; the Cecilia Association for Ancient Sacred Music, founded by Rung, and now under the direction of Professor Pauli; one Choral Society under M. E. Hornemann, and another Choral Society, of marked progressive tendencies. The members of the latter consist of old pupils of the Conservatory, who follow as their chiefs MM. Liebmann and Bendix. Besides these, there are numerous Men's Choral Associations, which sometimes come forward in a body, as, for instance, when 1,200 singers lent their services, under M. Gade, at the opening of the Palace of Industry.—Chamber Music is cultivated by a society founded by M. Neruda. The society counts some two hundred members, and gives a concert every week. In the way of orchestral concerts, there are the Saturday Concerts of M. Balduin Dahl, which during the winter are given in the Casino, and in summer-time at Tivoli. The programmes include the classical symphonies, and such works as Herr R. Wagner's Prelude to the *Meistersinger*, Liszt's *Tasso* and *Prometheus*, Hofmann's Hungarian Suite, &c.—There are at present only forty pupils at the Conservatory, where the principal professors are MM. Gade, J. P. E. Hartmann, and Pauli.

REVIEWS.

BOOSEY & Co.

La Fille de Madame Angot. Edition for the pianoforte.

SUCH a success as has been achieved by *La Fille de Madame Angot* shows itself in a variety of forms, and is turned to account by composers of almost every kind. The complete opera for voice and piano first appears, then for piano alone. Each celebrated song makes a separate vocal piece, while some are made to do duty both as songs and as dances. *La Fille de Madame Angot* is full of quadrille tunes, polka tunes, waltz tunes; conspicuous among them all being the familiar ("but by no means vulgar") waltz tune which, either as a dance or as a song, is equally effective. Then there are so-called "bouquets of melodies;" "fantasias" deliberately and methodically put together; "reminiscences" which might as well be called "transcriptions;" and "transcriptions" in which the airs transcribed are varied according to the fancy of the transcriber. *La Fille de Madame Angot* has been, and continues to be, a veritable mine for arrangers of dance music, song music, and music more or less of display for the pianoforte. It is astonishing how much melody may be extracted from it; but those who prefer the full honeycomb to the honey will prefer the opera itself, with all its tunes contained in it, to these same tunes taken out and served up separately.

Les Cent Vierges. French edition for voice and piano.

BRAVE men lived before Agamemnon; but as there was no one to sing their praises they are unknown. Similarly, several very pretty operas by M. Lecocq appeared before *La Fille de Madame Angot*; but as they have not yet been translated into English the English are unacquainted with them. Londoners are not, it is true, altogether unacquainted with *Les Cent Vierges*, that amusing and sparkling work having been performed several times with great success at the St. James's Theatre by the company of the Brussels theatre, Les Fantaisies Parisiennes, for which it was originally composed. But the clever little opera, as full of striking tunes as *La Fille de Madame Angot* itself, has not yet been adopted in this country; and meanwhile, those who wish to study its really attractive music must do so in the French version for pianoforte and voice.

HENRY KLEIN & Co.

The Sailor's Bride, written by CHARLES J. ROWE, composed by Sir JULIUS BENEDICT.

HAB, at first sight, very much the appearance of an occasional piece in honour of an auspicious event lately celebrated at St. Petersburg. On examination, however, it proves to be nothing worse than a very beautiful, softly flowing melody by Sir Julius Benedict to agreeable words by Mr. Rowe, in which the gentle breeze of the evening is invited to "speed the light barque on its way," while the said barque, as it glides through the waters, "tosses aside the bright spray." "The Sailor's Bride," as presented by Sir Julius Benedict and Mr. Rowe, will be welcomed in many an English household.

MILLE SOPHIA FLORA HEILBRON'S *Own Musical Box*

OUGH to find favour in the eyes and at the hands of all young pianists. The airs with which the *Musical Box* is furnished are the "Merman Song" from *Oberon*, the "Fisherman's Chorus" from *Masaniello*, and "Home, Sweet Home;" all prettily arranged and simply, yet with a show of brilliancy.

METZLER & Co.

Star upon Star is an English version of the favourite barcarolle in the *Bridge of Sighs*—probably the prettiest, certainly the most graceful, melody Offenbach ever wrote; and, in a very different style, "Slow Movements for the Organ or Harmonium," by Mrs. Mounsey Bartholomew, a lady who has the advantage of knowing well the instrument for which she has composed so many suitable pieces.

Away from thee. Words by GEORGE T. METZLER. Music by A THUR OCTAVIUS SMITH.

THIS is a song of which the subject is sufficiently indicated by the title. The words are neatly written, and not without feeling, while the music is appropriate and tuneful.

Apropos of Cleopatra, by E. Strauss, it may be said that it is almost a misfortune for a composer of waltzes, not being a member of the celebrated Viennese family of the same name, to be called "Strauss." Edouard Strauss, however, composer of the "Cleopatra waltz," bears his appellation creditably enough. Of the waltz itself, it is sufficient to add that it is the one performed with so much success in Messrs. Shakspeare and Halliday's *Antony and Cleopatra*.

JOSEPH WILLIAMS.

Arcadian Revels. Caprice pour piano. *Pensées fantastiques.* Pour le piano. *Lenore Mazurka.* By GEORGE BARNARD.

THE titles of the two first-named pieces might be interchanged. Ther

is much that is fantastic in *Arcadian Revels*, and a good deal that is capricious in *Pensées fantastiques*. Both are the work of an experienced musician, who has hitherto occupied himself more with directing the compositions of others than with composing himself. Both, too, apart from their absolute musical merit, are effective show-pieces. The mazurka *Lenore*, is brilliant and melodious, and has so thoroughly the mazurka character that, but for Mr. Barnard's signature, it might pass for an importation direct from Poland. *Shaber Silber.*

THE GOLIATH TRAINING-SHIP.

(To the Editor of the "Musical World.")

DEAR SIR,—Knowing the lively interest you take in all that relates to the diffusion of musical taste, I think that a few words about a musical entertainment given the other evening by some 250 boys of the training-ship "Goliath," at the St. Mary's Street School-Rooms, White-chapel, and at which I was present, may not be unacceptable.

The programme consisted of overtures, operatic selections, &c., played by the band; songs, rounds, recitations, and hornpipes; and although the executants were all children under fourteen years of age the performances throughout were such as would have done credit to performers of far riper years.

It was indeed enjoyable to see those tiers on tiers of happy, smiling faces, the band, numbering 50 executants, dressed in quite a handsome uniform (made, we understand, by themselves), and the remaining 200 boys, all in their neat little white frocks and blue trousers, like miniature "men-o-war's men." They all looked so well and happy that it spoke volumes for the management.

The rounds were sung crisply and brightly, and the songs were given in a manner worthy of the highest praise, especially "The old black cat," sung with real boy's delight, and "The Hearts of Oak," which they gave with an energy and spirit that showed their little hearts loved all belonging to a sailor's life. "The mocking bird" was also sung with a finish perfectly wonderful in performers so young.

The other things worthy of special note were: "A lecture on patent medicines," recited in so clever and spirited a manner as to be unanimously re-demanded; a clever little sketch, given in character, on the Shah's visit to England (written for the occasion by one of the officers of the ship); and two hornpipes, one of which ended each part, danced in a truly nautical style by little boys, one of whom could not have been more than eight years old.

I must not omit to praise the band, which played several pieces in first-rate style, causing one almost to disbelieve one's eyes that told us the performers were only children. Great praise is due to Mr. Mahoney, the bandmaster, for the care he must have bestowed and the interest he must have felt in his little pupils.

There were a few short addresses read during the evening, in one of which it was stated that music and reciting were not the only occupations of the boys—far from it—they were their recreations, while the real business of the ship was of a far more serious character. Besides being well cared for in that comfortable floating home (the "Goliath" training ship), many boys are taught some trade besides the all important occupation of "sailing." The figures given by Mr. Scrutton (the chairman of the ship's committee) show what a good work is being done. Out of 980 boys received since the commencement, three years ago, 554 have, during the last two years and a half, had situations provided for them. Most of them went to sea, and the remainder accepted situations as band boys in various regiments, where they are not only doing well, but reaping "high honours." The entire management of the training ship reflects the greatest credit on all concerned, especially on the Captain Superintendent (Captain Bouchier, R.N.), whose first-rate business qualities, combined with the kindest of hearts, makes him, indeed, "the right man in the right place." No mother's care could be greater than that which he bestows upon each of the youthful crew entrusted to his charge, his sole thought, his sole interest, being for their progress and welfare.

Coming out from the gaily-lit room, with the fresh young voices still ringing in my ears, and the happy smiling faces still before me; coming out into the midst of poverty and misery, surrounded by little urchins, pictures of wretchedness, and probably perfect strangers to love, home, or care (forming so sad a contrast to those happy little ones I had left behind), I could not help wondering why, if the "Goliath" is already full, there are not more training ships fitted out for pauper boys. It may be, perhaps, that guardians of the poor hesitate to send boys away from their unions on the score of the trifling additional expense it would be to the ratepayers, a consideration, however, that ought to have no weight when the future career of these boys depends almost entirely on their present training.—With many apologies for trespassing so long upon your valuable space, I am, dear Sir, yours obediently, A RATEPAYER.

WAIFS.

Mr. Oberthur, the accomplished harpist, has returned to town from Torquay, where his performances have been highly appreciated.

Miss Adelaide Proctor's "Linger on, oh! gently, time" has just been set to music by Mr. John Francis Barnett, for Madame Lemmens-Sherrington.

Mr. Lewis Thomas, our readers will be glad to learn, has quite recovered from his late severe indisposition, and will sing the principal bass parts in the *Messiah*, *St. Paul*, the *Stabat Mater*, and *Fridolin* at Mr. Kuhe's Festival at Brighton.

The freehold house and lands of the Highland Farm and Hamlet of Frimley, in the county of Surrey, were purchased by Mr. Samuel Brewer, the music publisher of Bishopgate Street, on Thursday week, after a sharp competition at the Auction Mart, at an average of thirty years' rental.

The sudden death of Mr. Charles Hall, the well-known and much esteemed theatrical music director, is announced. The sad event occurred at Liverpool on Monday last, and was totally unexpected. The funeral took place on Thursday, with his son, Mr. King Hall, as chief mourner.

Signor Ardit's *cantata*, composed for, and played on the occasion of, the wedding of the Duke of Edinburgh, at St. Petersburg—a telegram informs us—was repeated at the composer's concert on Sunday last, before a crowded audience, with immense success. Mme. Adelina Patti, Mdle. Albani, &c., "assisted."

Mr. William Fielding, the well-known alto singer of St. Paul's Cathedral, is recovering from a very severe illness of more than twelve months' duration. He has been ordered by his medical advisers to reside at Battle (Sussex) for a short period, where his speedy recovery to complete health may be anticipated.

Professor Glover's *St. Patrick at Tara* will be produced in the large concert hall of the Exhibition Palace, Dublin, with chorus and orchestra of 500 performers, on the 16th of March, the eve of St. Patrick's Day, the national festival of Ireland. It is to be produced in New York and in London about the same time.

Miss Clara Gottschalk (sister of the late pianist and composer, L. M. Gottschalk), gave the first of the "two Pianoforte Recitals of her brother's works," which she has announced, on Saturday afternoon last, at St. George's Hall, Langham Place, assisted by Miss Banks as vocalist, and Mr. Henry Parker as conductor.

Mr. Thorpe Pede's charming operetta, *Marguerite*, is announced to be played to-night, by special desire, at the Royal Alexandra Theatre. The capital pantomime continuing so attractive, its performance, up to the Transformation Scene—which, by-the-by, is one of the prettiest exhibitions of scenic art that can be imagined—will be continued until further notice.

A vacancy having occurred in a certain church by reason of the resignation of the organist, the music committee advertised for a candidate as organist, music teacher, &c. Among the numerous replies was the following peculiar announcement: "Gentlemen—I noticed your advertisement for organist and music teacher, either lady or gentleman. Having been both for several years, I offer you my services."

There is regularly and constantly provided in Liverpool a programme of classical music by one of the highest masters in his profession, which, though largely patronised, is apt to be overlooked in the multifarious entertainments with which we are from time to time favoured. We allude to Mr. Best's organ recitals on the magnificent instrument in St. George's Hall. The audiences, we have often noticed, appear to be mainly composed of visitors to the town, the native element being generally conspicuous by its absence. Why this is so we are at a loss to conceive, except on the presumption that a "prophet is not without honour," &c. A more interesting programme, executed with unmatched brilliancy, it would be impossible to provide, and, listening on Saturday to the glorious harmony which pealed so melodiously through the spacious hall, we were constrained to wonder why larger numbers did not avail themselves of the rich treat which is, at so moderate a cost, provided for their delectation. Here is one of last Saturday's programmes:—Overture, *Athalie* (Mendelssohn); Prelude to the Opera *Lohengrin* (R. Wagner); Organ Concerto, C minor (Handel); Allegro Scherzando, Third Entr'acte, from the music to *A Winter's Tale* (J. L. Hatton); Gondola Song (Spohr); Allegro con Brio (W. T. Best).

VIENNA.—*Die Königin von Saba*, the first opera of Herr Karl Goldmark, will be produced at the Imperial Operahouse next March or April.

MUSIC RECEIVED FOR REVIEW.

NOVELLO, EWER & Co.—"The Lord is my Shepherd," anthem, by John B. Dykes. W. MOULTON.—"The Anchor" and "Love, the winner," songs, by J. P. Knight.

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